



Alcove 5

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V. 4

GIVEN BY

Miss Frances L. Bruce









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CONFIDENTIAL





Select Movements  
From the Works of  
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By J. Marsh Esq.

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vt. 4

W. G. L. Palmer

Aug. 26, 1922.

W. G. L. Palmer

## PREFACE.

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ALL the movements in the first volume of this work, and most of those in the two succeeding volumes being arranged as *voluntaries* for the organ; it may be necessary to observe that as we advance to the works of the more modern composers, we find fewer movements in a proper style for the church, for which reason I have been obliged to make a small alteration in the title.

But although many of the following movements are not calculated for the church, yet they all are for private practice on the *organ*, for which instrument the appropriate changes of stops are marked throughout. And although the judicious organist will easily discriminate

between such as are, and such as are not proper to be introduced in the church service, yet for the sake of the young or inexperienced practitioner, I have marked all those that may be selected as voluntaries, with the letter V. at the beginning of each movement, whence it will be found that as the pieces generally consist of a slow or grave movement, succeeded by a quick, or lively one, most of the former and but few of the latter are so marked.——It is therefore hoped that none of the movements that have not the letter V. prefixed to them, will ever be played as voluntaries, either at the opening, in the middle, or immediately after divine service.

In conclusion, it may be proper to observe,

## PREFACE.

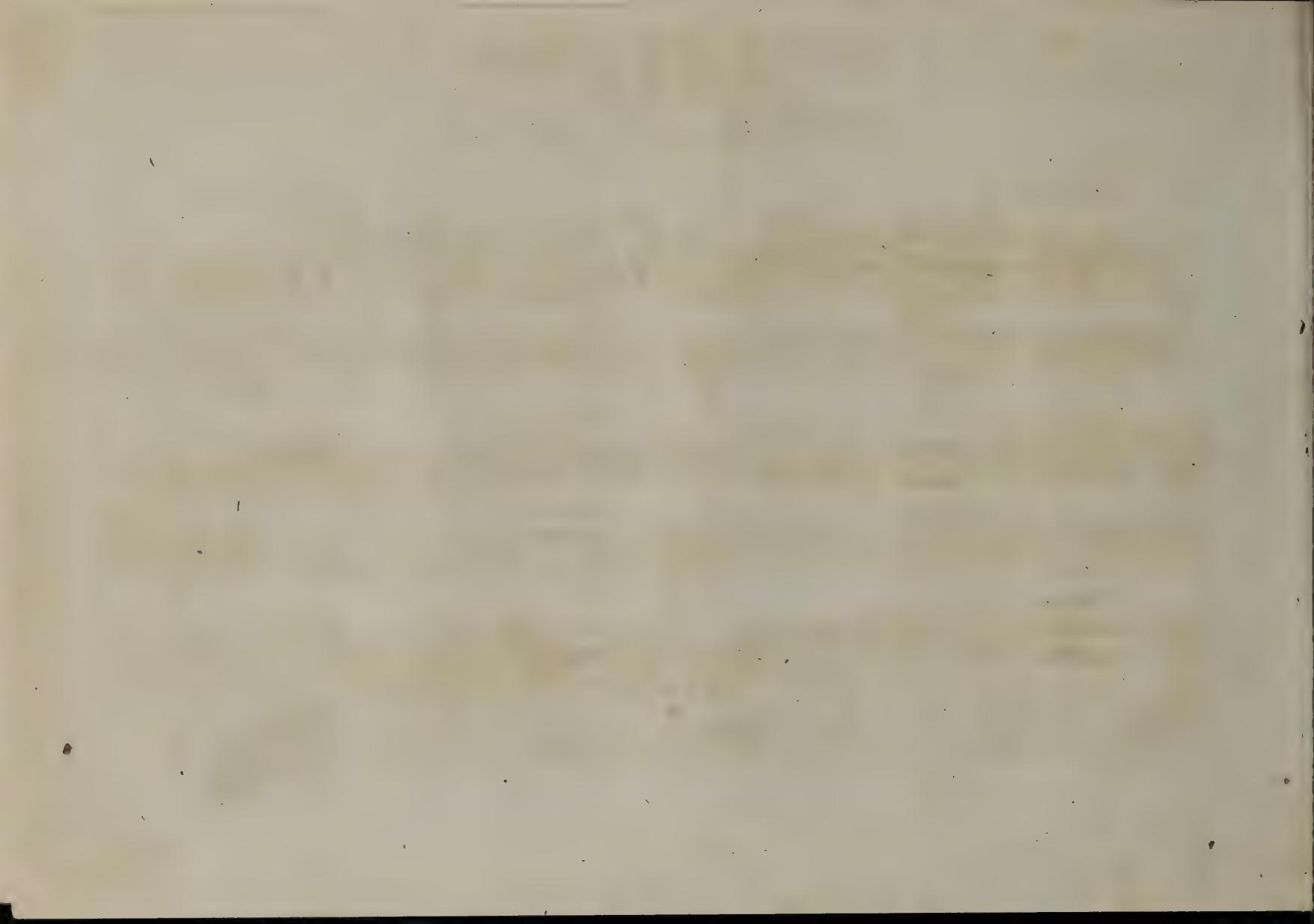
that the gavot, or last movement of the Overture in Thomas and Sally (No. 1. in the following selection) does not, in fact, belong to the Overture, which ends with the Scotch air; neither is it, that I know of, composed by Dr. Arne, as I met with it long ago in an old manuscript collection of pieces for the harpsicord. Thinking

however that it would make a suitable conclusion to this little Overture, which seemed to want a final movement, I have frequently played it as such upon the organ, and therefore here add it.—In the same collection I met with the trumpet and echo piece, page 22, which was also without any composer's name affixed to it.

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# OVERTURE

## THOMAS AND SALLY.

Allegro

D<sup>r</sup> Arne

Full Org:

Full

Swell

Volti Subito

2

Full

*pia.*

Swell

Full Dulc.<sup>a</sup>

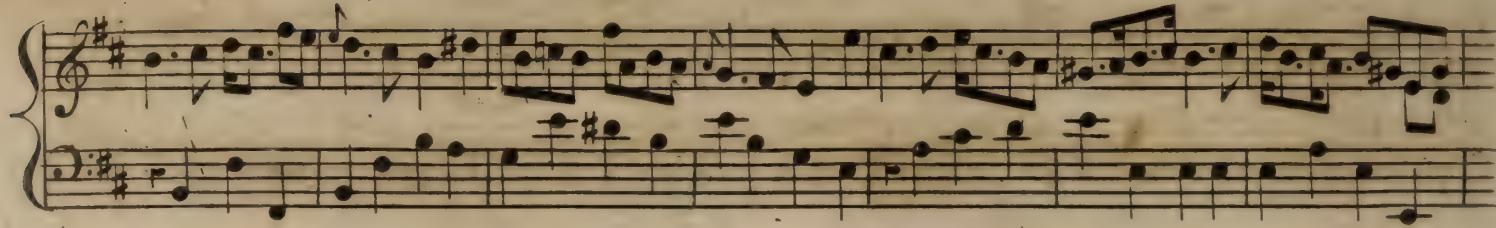
Full

This image shows a page from a handwritten musical score for organ, featuring four staves of music. The music is in common time and consists of quarter and eighth notes. The score includes several dynamic markings: 'Full' appears at the beginning of the first and fourth staves, 'pia.' (pianissimo) is written above the second staff, 'Swell' is written above the third staff, and 'Dulc.' (dulcissimo) is written above the fourth staff. The music is written in a clear, cursive hand, with some ink smudges and variations in line thickness.

Handwritten musical score for two staves, treble and bass, in G major. The score includes dynamic markings, tempo changes, and performance instructions like 'Aria', 'Swell', 'Larghetto', 'Ch: Org:', 'Diap?', 'Swell', 'Volti', 'D.C.', and 'senza replica'.

1. **Top Staff (Treble):** The first two measures show a treble clef, a key signature of one sharp (F#), and a common time signature. The third measure begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The fourth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The fifth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The sixth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The seventh measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The eighth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The ninth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The tenth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The eleventh measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twelfth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The thirteenth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The fourteenth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The fifteenth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The sixteenth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The seventeenth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The eighteenth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The nineteenth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twentieth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-first measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-second measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-third measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-fourth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-fifth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-sixth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-seventh measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-eighth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-ninth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The thirtieth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The thirtieth measure concludes with a double bar line and repeat dots.

2. **Bottom Staff (Bass):** The first two measures show a bass clef, a key signature of one sharp (F#), and a common time signature. The third measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The fourth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The fifth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The sixth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The seventh measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The eighth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The ninth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The tenth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The eleventh measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twelve measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The thirteenth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The fourteenth measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The fifteen measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The sixteen measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The seventeen measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The eighteen measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The nineteen measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The二十 measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-one measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-two measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-three measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-four measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-five measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-six measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-seven measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-eight measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The twenty-nine measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The三十 measure shows a bass clef, a key signature of one sharp (F#), and a common time signature. The三十 measure concludes with a double bar line and repeat dots.



Ch: Org:

Da Capo Ch: Org:

Full

Bach. Symp. 2. Op:

II      *Swell*

(V.)      *Largo pia.*

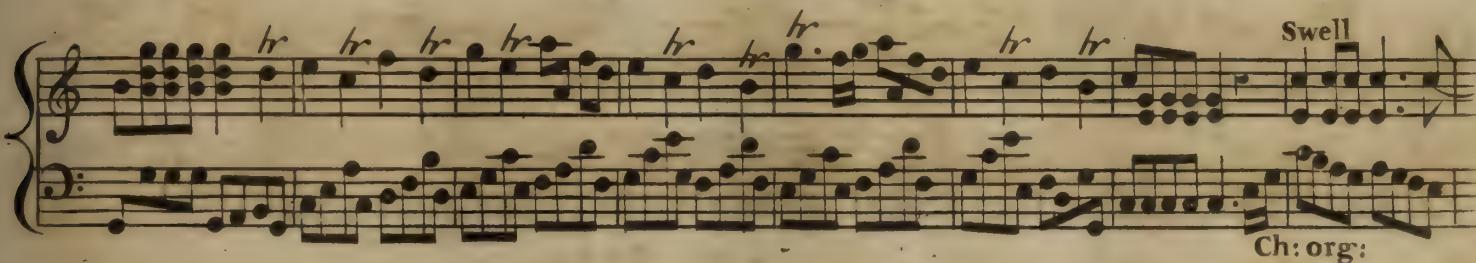
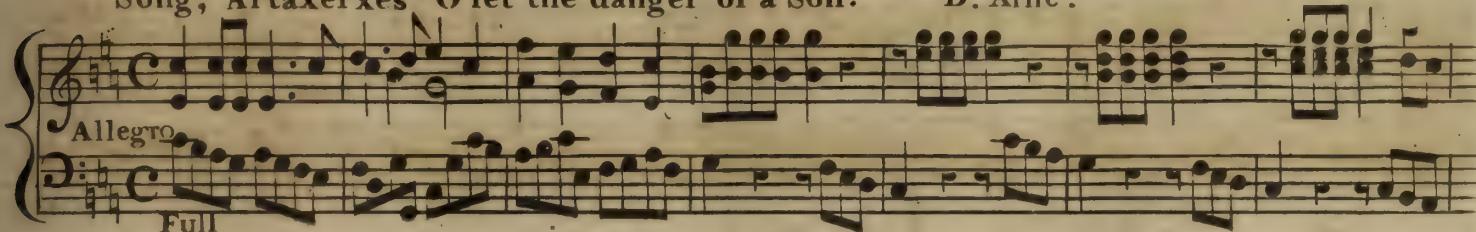
*Diap<sup>o</sup>*      *Swell*

*Swell*      *Diap<sup>o</sup>*

*Swell B H*



Song, Artaxerxes "O let the danger of a Son" D<sup>r</sup> Arne.



Four staves of handwritten musical notation for organ, page 8. The notation is in common time and consists of two systems of four measures each. The notation includes various note heads (solid, hollow, and dotted), rests, and dynamic markings such as *pha.*, *for.*, *Swell*, *Full*, *Swell*, and *for.* The bass staff includes a bassoon clef and a bass staff line. The notation is written in black ink on aged paper.

pha.

for.

Swell

Full

Swell

for.

Ch: org:



10 Wagenseil.

III      Full      *pia.*

(V.)      Allegro

Full      *pia.*      *for.*

*Swell*      *pia.*

*for.*      Full

This is a page from a handwritten musical score. The title 'Wagenseil.' is at the top. The score is divided into three staves, each with a different dynamic marking: 'Full', 'pia.', and 'for.'. The first staff starts with a forte dynamic (Full) followed by a piano dynamic (pia.). The second staff starts with a piano dynamic (pia.) followed by a forte dynamic (for.). The third staff starts with a forte dynamic (for.) followed by a piano dynamic (pia.). The score includes dynamic markings and performance instructions like 'Swell' and 'Full'.

pia.

Swell for. Volti

12

Swell

pianissimo

Full

Swell

Minuetto

pianissimo

Full

pianissimo

Full

Abel. Overture 2. Op: 7.

IV (V.) *Diap<sup>s</sup>* *Largo Sostenuto* :

*Swell* *Repeat on the  
Choir Organ.* *Ch: Org:*

*Cres.* *for.* *pua.* *Cres.* *for.*

*Diap<sup>s</sup>* *Diap<sup>s</sup>* *Volti*

Gavot. Abels 3<sup>o</sup> Quartetto.

Handwritten musical score for a string quartet, featuring four staves of music in Gavot style. The score is written in common time and includes the following dynamics and performance instructions:

- Staff 1:** Diap<sup>s</sup> (indicated twice), Repeat on the Swell.
- Staff 2:** Diap<sup>s</sup>.
- Staff 3:** Swell, D.C.
- Staff 4:** Diap<sup>s</sup>.

The music consists of four staves, each with a treble clef and a key signature of two flats. The first two staves feature eighth-note patterns, while the third and fourth staves feature sixteenth-note patterns. The score is written on aged, yellowed paper.



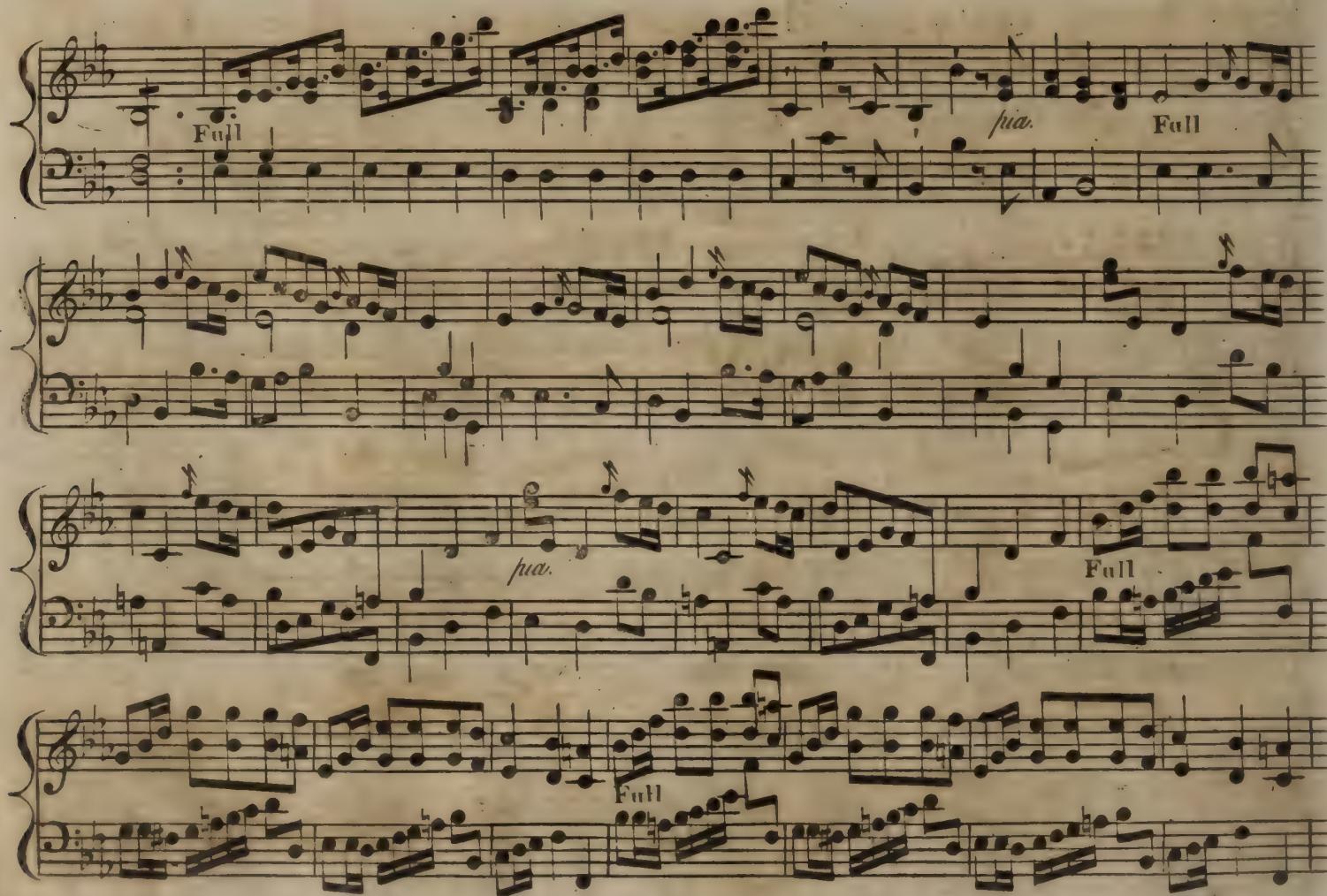
## Chaccone. Jomelli

V Ch: Organ

(V.) Andante

Full pia. for. pia. for. pia. for. pia.

Volti Subito



Sheet music for organ, featuring four staves of music. The music is in common time and includes the following dynamics and articulations:

- Staff 1: Swell, Dulc<sup>a</sup>, Swell, Dulc<sup>a</sup>, Swell
- Staff 2: Dulc<sup>a</sup>, Swell, Dulc<sup>a</sup>, Full
- Staff 3: Ch: Org:
- Staff 4: Full, Swell, pia.

Ch: Org:      Swell      Ch: Org:      Full

Ch: Org:

Full

Handwritten musical score for organ, page 19, featuring four systems of music. The score is written on four-line staves with a basso continuo staff below. The music is in common time, with a key signature of two flats. The score includes dynamic markings such as 'Swell' and 'Ch: Org: Full'.

**System 1:** The first system begins with a treble clef, a two-flat key signature, and a basso continuo staff. The organ part consists of sixteenth-note patterns. The dynamic 'Swell' is marked above the organ part, and 'Ch: Org: Swell' is marked above the basso continuo staff.

**System 2:** The second system begins with a treble clef, a two-flat key signature, and a basso continuo staff. The organ part consists of eighth-note patterns. The dynamic 'Ch: Org: Full pia.' is marked above the organ part, and 'Full pia.' is marked above the basso continuo staff.

**System 3:** The third system begins with a treble clef, a two-flat key signature, and a basso continuo staff. The organ part consists of sixteenth-note patterns. The dynamic 'Swell' is marked above the organ part, and 'Ch: Org: Swell' is marked above the basso continuo staff.

**System 4:** The fourth system begins with a treble clef, a two-flat key signature, and a basso continuo staff. The organ part consists of sixteenth-note patterns. The dynamic 'Ch: Org: Full' is marked above the organ part, and 'Full' is marked above the basso continuo staff.

**Abel. Overture VI. Op: 10.**

Handwritten musical score for piano, page 21. The score consists of four staves. The first staff (treble clef) has a dynamic *pia.* with a fermata. The second staff (bass clef) has a dynamic *for.* The third staff (treble clef) has a dynamic *pia.* with a fermata. The fourth staff (bass clef) has a dynamic *for.* The score concludes with a double bar line and a key signature change to C major.

(V) Trumpet

Handwritten musical score for trumpet and organ, page 22. The score consists of four systems of music. The first system (measures 1-4) features a trumpet part in G major with a treble clef, playing eighth-note patterns. The organ part in G major with a bass clef provides harmonic support. The second system (measures 5-8) continues with the trumpet's eighth-note patterns and the organ's harmonic function. The third system (measures 9-12) shows the trumpet's eighth-note patterns and the organ's harmonic function. The fourth system (measures 13-16) shows the trumpet's eighth-note patterns and the organ's harmonic function. The score is written on four-line staves with various dynamics and performance instructions.

Andante      Echo.      Trum:      Echo

Ch: Org:

Trum:      Ecc:      Trum:

Ecc:      Trum:

Ecc:

Handwritten musical score for two staves, page 23. The score consists of two staves of music with various dynamics, articulations, and performance instructions.

The score is written in common time, with a key signature of one sharp (F#). The top staff uses a treble clef, and the bottom staff uses a bass clef.

Performance instructions and markings include:

- Trills: Several trill markings are present, particularly in the upper staff.
- Dynamic markings: The word "Dynam" is written above the first staff, and "Swell" is written above the second staff.
- Articulations: Slurs, grace notes, and various slurs and grace notes are used throughout the score.
- Measure numbers: There are no explicit measure numbers, but the score is divided into measures by vertical bar lines.
- Text: The word "Da Capo" is written at the end of the score.
- Handwritten markings: The word "Diap" is written twice, once above the first staff and once below the second staff.

## Kammell. Divertimento.

VII (V) Ch: Org:

Ch: Org: Swell

Andante

Swell pia. Cres.

pia. Cres. for. Full Swell

Full Swell Ch: Org: Swell

pia.

Ch: Org:

Ch: Org:

Swell

Full

Swell

Full

March. Dr. Cooke.

Full

Andante

tr

1<sup>st</sup>

2<sup>d</sup>

The image shows three staves of musical notation. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The notation consists of various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings. The first staff has a 'Swell' marking above the first measure and a 'Full' marking above the second measure. The third staff has a 'Swell' marking above the last measure.

**Giardini. — Trio 4. Op: 17.**

VIII

(V)

4 measures of music for organ, treble and bass staves.

2nd measure: Cresc. for. (Crescendo for)

3rd measure: pia. (pianissimo)

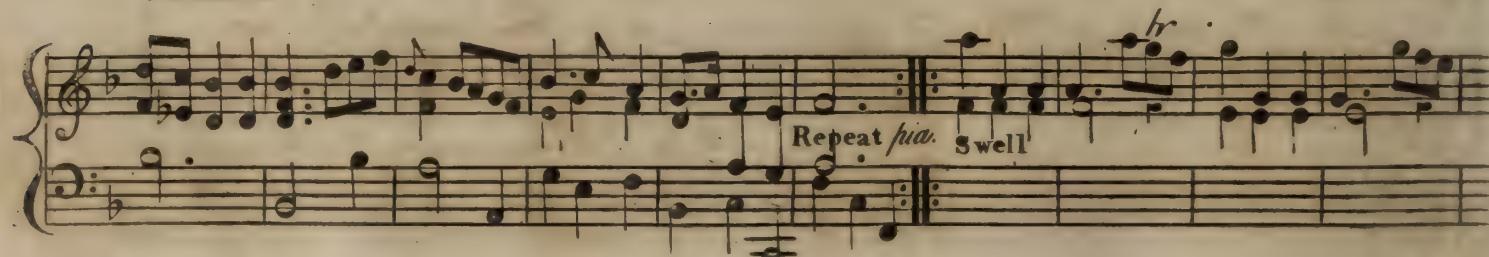
4th measure: Ch: Org: (Chorus Organ)

5th measure: Diap: (Diapason)

6th measure: Swell



## Minuet. by Gladwin.



Handwritten musical score for two staves, measures 25-28. The top staff is in treble clef and the bottom staff is in bass clef. The score includes dynamic markings (pianissimo, forte, piano, crescendo), articulation marks (trills, grace notes), and a label "Diap's".

Measure 25 (Measures 25-28):

- Top staff: Treble clef, 2/4 time. Dynamics: *pianissimo*, *forte*, *piano*, *crescendo*. Articulation: grace notes, trills.
- Bottom staff: Bass clef, 2/4 time. Dynamics: *forte*.

Measure 26 (Measures 25-28):

- Top staff: Treble clef, 2/4 time. Dynamics: *forte*.
- Bottom staff: Bass clef, 2/4 time. Dynamics: *forte*.

Measure 27 (Measures 25-28):

- Top staff: Treble clef, 2/4 time. Dynamics: *pianissimo*, *forte*, *piano*.
- Bottom staff: Bass clef, 2/4 time. Dynamics: *pianissimo*, *forte*.

Measure 28 (Measures 25-28):

- Top staff: Treble clef, 2/4 time. Dynamics: *pianissimo*, *forte*, *piano*.
- Bottom staff: Bass clef, 2/4 time. Dynamics: *pianissimo*, *forte*.

Label: "Diap's"

## Air D<sup>r</sup>. Arne.—Overture Artaxerxes.

IX (V) Air only Largo. Dim: Cres. pianiss? for. sf for. pianiss. sf

sf pp Gavotta Full

S. Swell Ch. O.g.

Handwritten musical score for organ, page 31, featuring four systems of music. The score is written on four systems of five-line staves, with the bass staff on the left and the treble staff on the right. The music is in common time and consists of quarter notes and eighth notes. The score includes dynamic markings such as *Full*, *Ch: Org.*, *Swell*, *sf* (fortissimo), and *tr* (trill). The registration is indicated by *Ch: Org.* in the upper right of the first system and *Ch: Org.* in the middle of the second system. The score is divided into four systems by vertical bar lines, with the bass staff on the left and the treble staff on the right. The music is in common time and consists of quarter notes and eighth notes. The score includes dynamic markings such as *Full*, *Ch: Org.*, *Swell*, *sf* (fortissimo), and *tr* (trill). The registration is indicated by *Ch: Org.* in the upper right of the first system and *Ch: Org.* in the middle of the second system.

X Ch: Org.

(V) Largo.

Swell

sf

sf

Full

Ch: Org:

Handwritten musical score for four staves, page 33. The score includes dynamic markings such as 'Swell pia.', 'Cres.', 'for.', 'pia.', 'Cres.', 'pia.', 'Cres.', 'Ch: Org:', 'pia.', 'Swell', 'Cres.', 'for.', 'Ch: Org:', and 'Volti Subito.'

Full

Ch: Org:

Full

hr

Minuet by W. B. Earle Esq<sup>r</sup>.

Larghetto

Diap.

Repeat pia.

XI (v) Siciliana Largo.

Swell

Diap.<sup>s</sup>

Swell

Swell

Diap.<sup>s</sup> Volti

Handwritten musical score for Giardini's Trio I, Op. 17, page 35. The score consists of four systems of music for a piano and a string quartet. The top system (measures 1-4) features a treble clef, 6/8 time, and a key signature of one sharp. The first violin (XI) has a melodic line with grace notes and a 'Swell' dynamic. The cello (v) provides harmonic support with sustained notes. The second system (measures 5-8) continues the melodic line with 'Diap.' markings. The third system (measures 9-12) includes a 'Swell' dynamic. The fourth system (measures 13-16) concludes with a 'Swell' dynamic and a 'Volti' instruction. The score is written on four-line staves with various dynamics and performance instructions.

Diap.<sup>s</sup>

Swell

(V) Minuet by Rameau.

Diap.<sup>s</sup>

Largo.

repeat on the swell. Diaps.

Grand March in Hercules & Omphale.

XII

Trumpet. Ch. Org. Full

Slow.

Full

Volti Subito.



2d

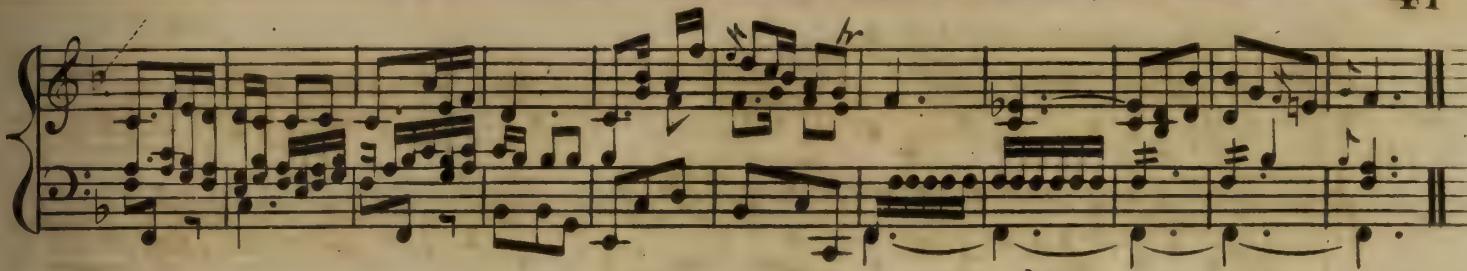
2d

Ch: Org.

Fine

Da Capo.





## Minuet Vanhall.

Repeat  
Piano

Diap. & Princ.

Martini.—Overture Henry 4.

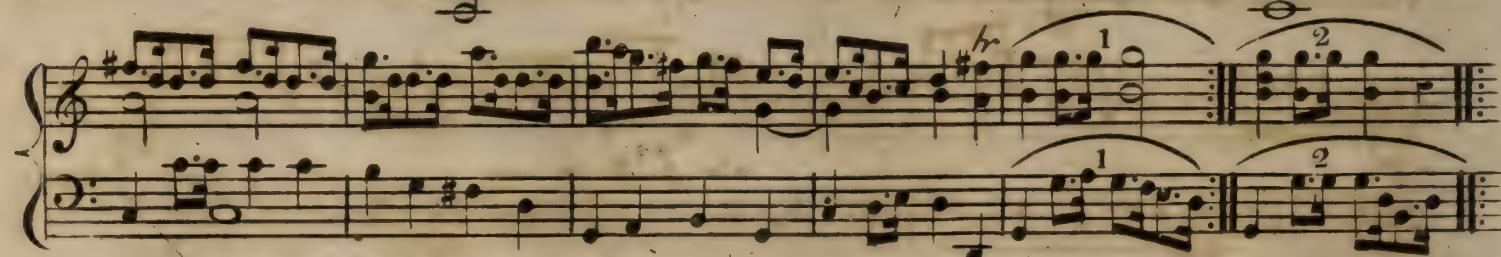
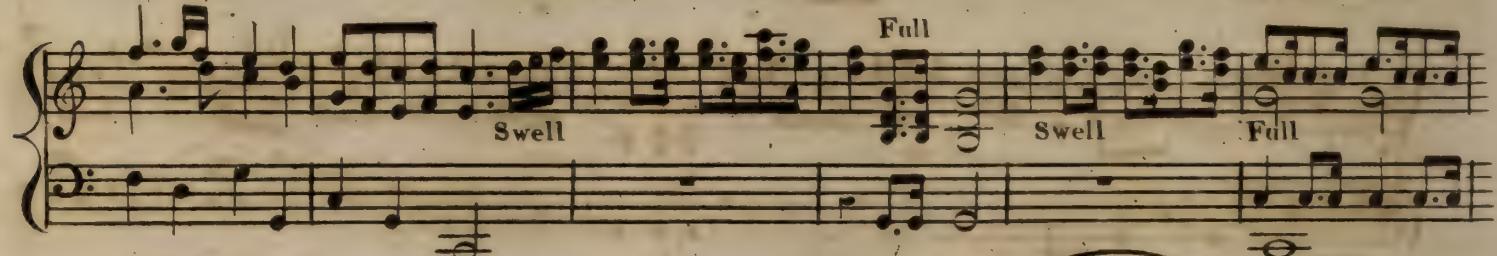
XIV



*Largo e Sostenuto.*



*Maestoso.*



13

Swell

Full

Full

Swell for.

Full

Swell

1<sup>st</sup>

Borgh. Symph. I.

XV (V) *Diap.* *Largo*

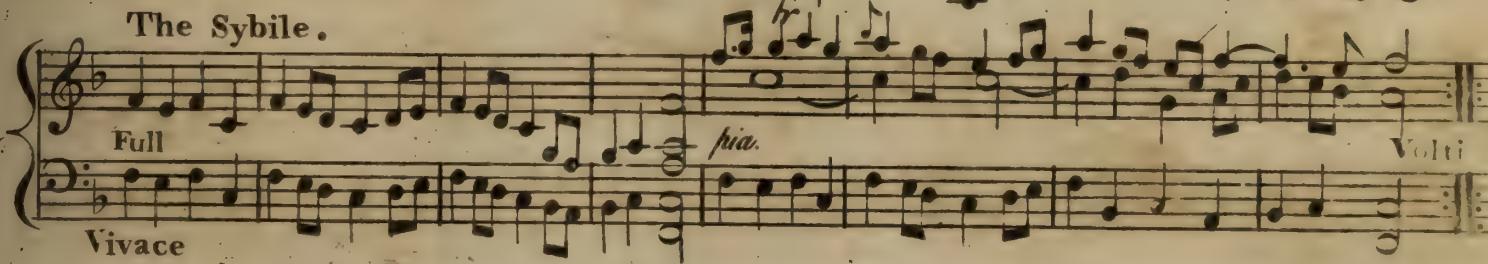
*Swell*

*dim.* *Cresc.*

*Diap.* *Ch: Organ.*



The Sybile.





Vathon.

XVI

Dulciana      *Swell*

Largo

*Crus for.*

Ch: Org:      *Full*      Ch: Org:      *pia.*

*Full*      *Swell*      *Volti*

*pia.*

Diapasons.

Swell

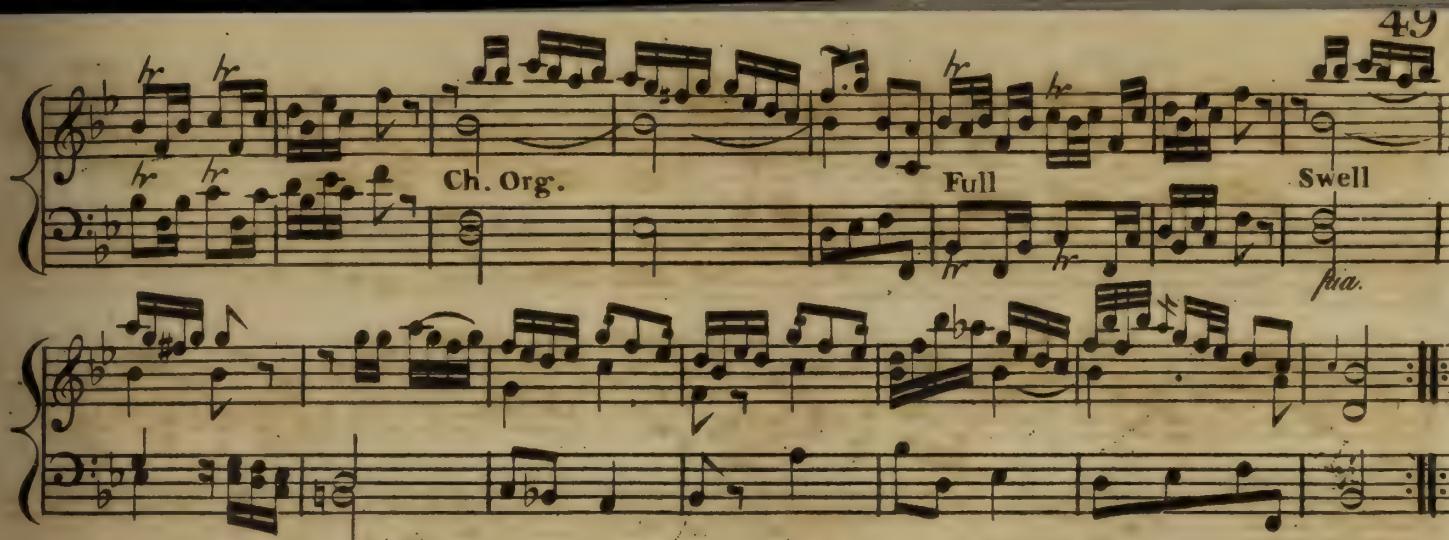
Diapasons.

Swell

for. pia.

Full

Ch. Org.



Abel. Overture IV. Op. 7.

xvii

(V)

Diapasons

Largo

1st Volti

Swell or Ch: Org.

Diap.

Pergolesi.

xviii

(v)

Diap. & Principal.

Ch: Org:

Diap. &c.

Ch: Org:

Diap.

Andante.

tr.

tr.

tr.

tr.

tr.

Swell

pia.

for.

pia.

for.

pia.

for.

Diap. & Princ.

Volti Subito

Ch: Org.

Swell

pia. Cres. pia. cresc.

Swell

for. dim. Cres. dim. pia.

Cres. for. pia. Cres. for.

Diap. & Prim.

## Air in Artaxerxes . —

D<sup>r</sup>. Arne.

XIX

53

4 3  
Swell pia. Cres. for. dim. for. pia. Cres.  
Largo. dim.  
for. Diaps. or Dulc.  
Swell for. pia. for. Cres. for. dim. Volti

Handwritten musical score for organ, page 54, featuring four staves of music. The score is divided into four sections by brace lines, each with a different stop label:

- Diapasons**: The first section, starting with a treble clef and a B-flat key signature. It consists of two staves, with the second staff continuing the melody.
- Dulciana**: The second section, starting with a treble clef and a B-flat key signature. It consists of two staves, with the second staff continuing the melody.
- tr. Diap<sup>s</sup>**: The third section, starting with a treble clef and a B-flat key signature. It consists of two staves, with the second staff continuing the melody.
- Swell**: The fourth section, starting with a treble clef and a B-flat key signature. It consists of two staves, with the second staff continuing the melody. This section includes performance instructions: *for. pia. for. pia.*, *Cres. for.*, and *for.*

The music is written in a traditional staff notation with note heads and stems. The stop labels are written in a cursive hand above the staves, and the performance instructions are written below the staves.

Overture to the Deserter. — Monsigny.

55

xx

Dulciana.

Andante.

Full

Swell

pia.

pia.

ora

Cres.

Dulc.<sup>a</sup>

Volti Subito

Full

Swell

Largo. *pia.*

*f*

Dulciana

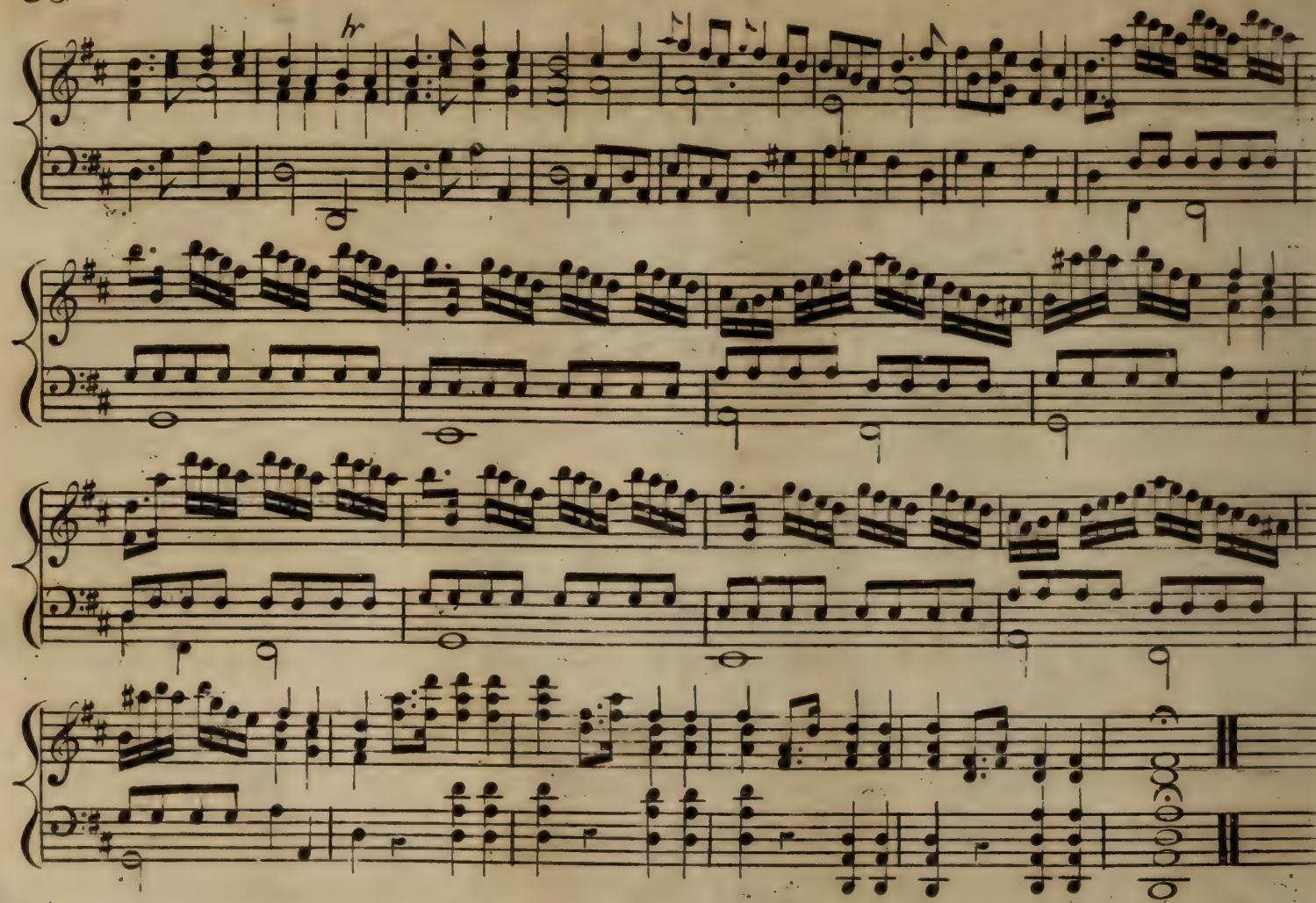
*pia.*

Full

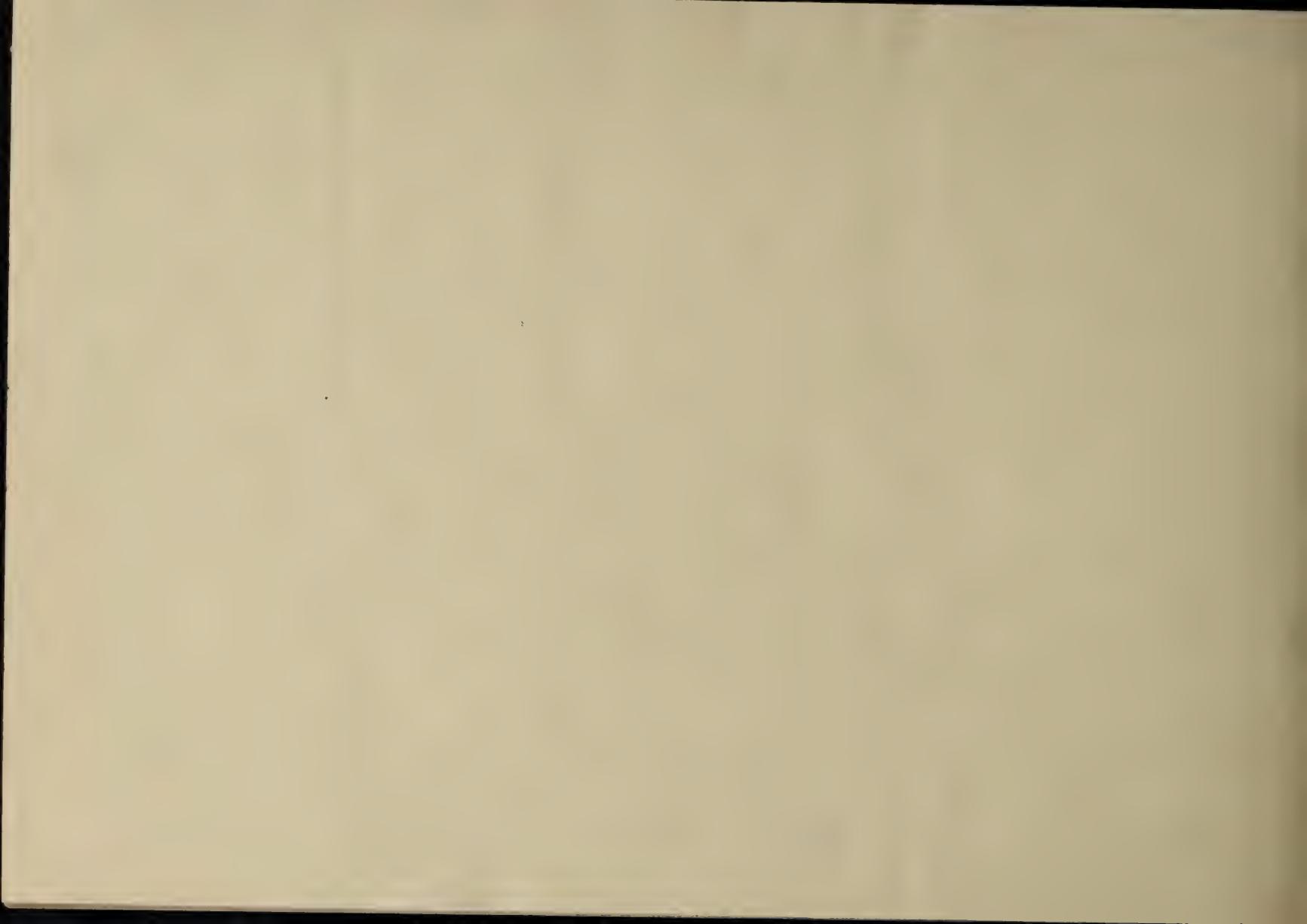
Swell Mez: for. *fuu* *paa* Cres.

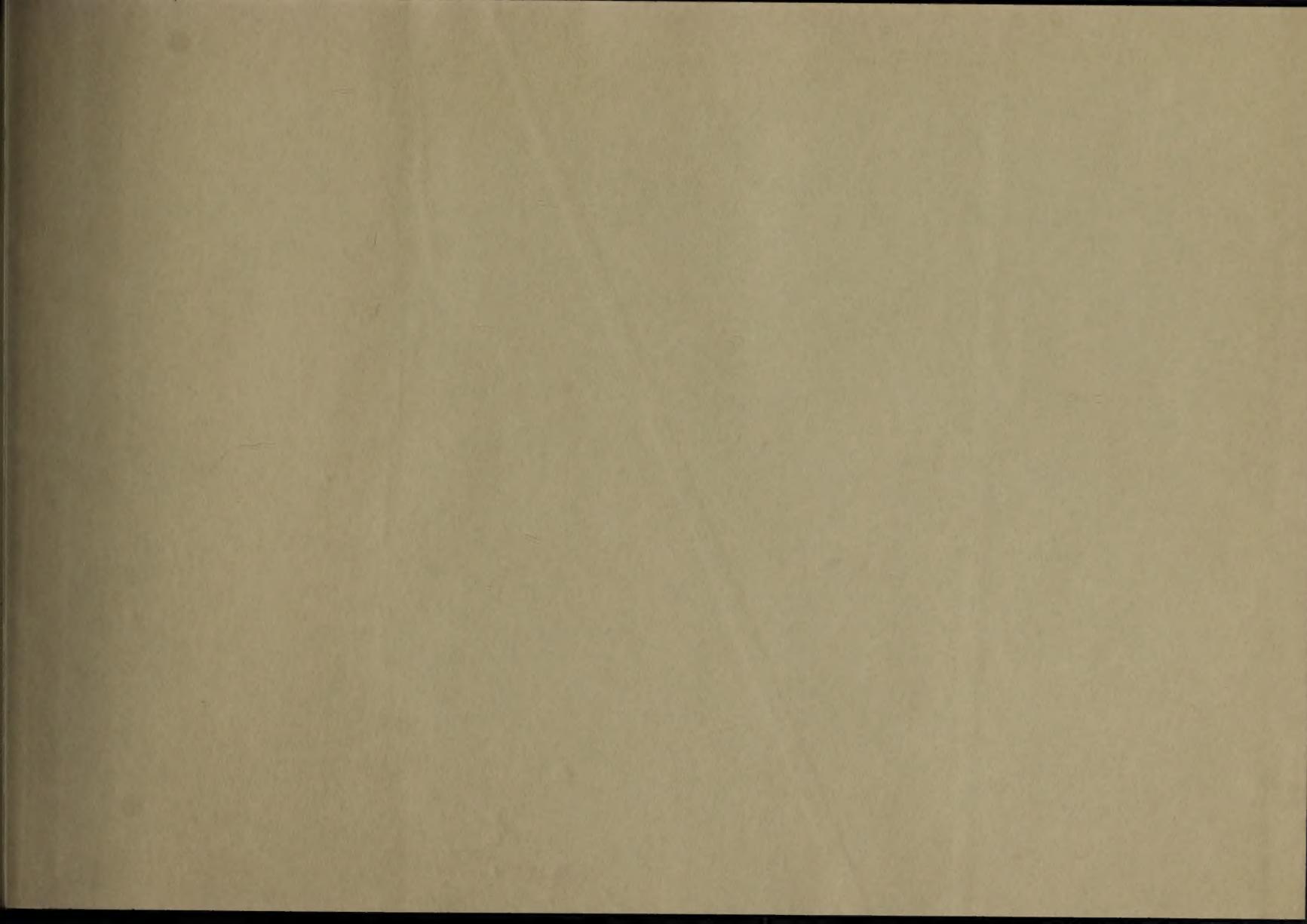
dim° Cres. dim° *ff* *ff* Dulc.

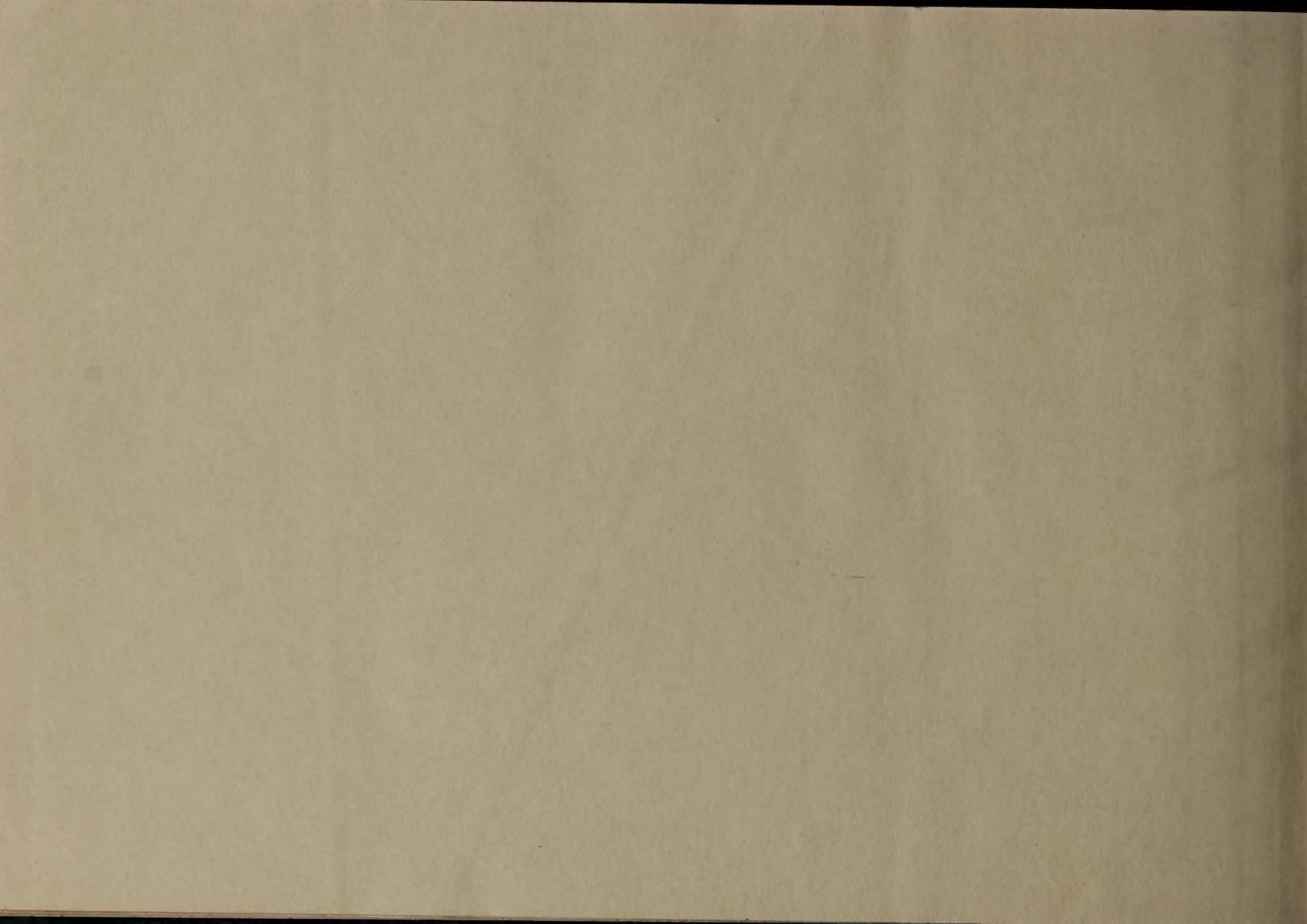
Full Volti Subito











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